



# Cleveland Art



January 2006

The Cleveland Museum of Art Members Magazine

From James T. Bartlett

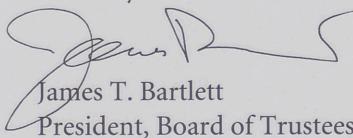
Even as the doors close until the summer, the Cleveland Museum of Art remains very present in our city.

Dear Members,

Please be sure to see *Design for the Modern World* if you have not yet done so. This beautiful exhibition of works from the Arts and Crafts movement closes on Sunday, January 8. After that date, the renovation and construction schedule dictates that the entire museum will close for about six months while major work takes place in and around the north entrance. But all the while, the CMA will continue to be very much present in the community through classes and retail operations at our Shaker Square studio location, the exciting Around Town concert series, the film program at Case, and now—I'm pleased to announce—an exciting collaboration with one of our cultural neighbors.

Cleveland is blessed with many fine cultural institutions, from the Cleveland Orchestra and the Rock Hall to the Museum of Natural History and the Zoo. Often, the audiences of these entities remain somewhat insular, not venturing into one another's realms. The current circumstances offer a wonderful opportunity for audience-sharing between our museum and our neighbor, the Museum of Contemporary Art, MOCA Cleveland. Our two institutions naturally complement each other: the Cleveland Museum of Art is dedicated to collecting great works from the full range of art history, while MOCA is a non-collecting institution devoted to presenting the most adventurous art of our own time. Read the article in this issue and look for an inspiring series of co-presentations over the next two years.

Sincerely,



James T. Bartlett  
President, Board of Trustees



Deputy director for collections and programs Charles Venable and MOCA executive director Jill Snyder, standing on MOCA's main gallery floor, look up to the mezzanine gallery.

Museum Open  
Through January 8

● **Starting January 9: Museum Closed, Off-site Programs Continue**

While the north entrance is renovated, there will be no exhibitions at the museum and the store and café will close. CMA @ events and programs around town will continue.

● **Current Exhibition through Jan 8**

*The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*, through January 8

● **Store Hours through Jan 8**

Same as museum hours (back cover)

● **Shaker Square Store Hours**

Mon–Fri 11:00–8:00, Sat and Sun 11:00–6:00

● **Café Hours through Jan 8**

Tue, Thu, Sat, and Sun 10:00–2:30  
Wed and Fri 10:00–7:30

● **Parking through Jan 8**

The CMA parking lots are closed for construction, but valet service is available at the north door (\$10) during regular museum hours and ample parking is available throughout University Circle. Closest is the Cleveland Botanical Garden, 7:00 am–11:00 pm every day; \$2/hour, max. \$8. Flat rate of \$3 after 5 pm. 216-721-1600

● **Accessibility through Jan 8**

While the museum is open, it remains fully accessible to disabled visitors. Restrooms are near the Ingalls Library.

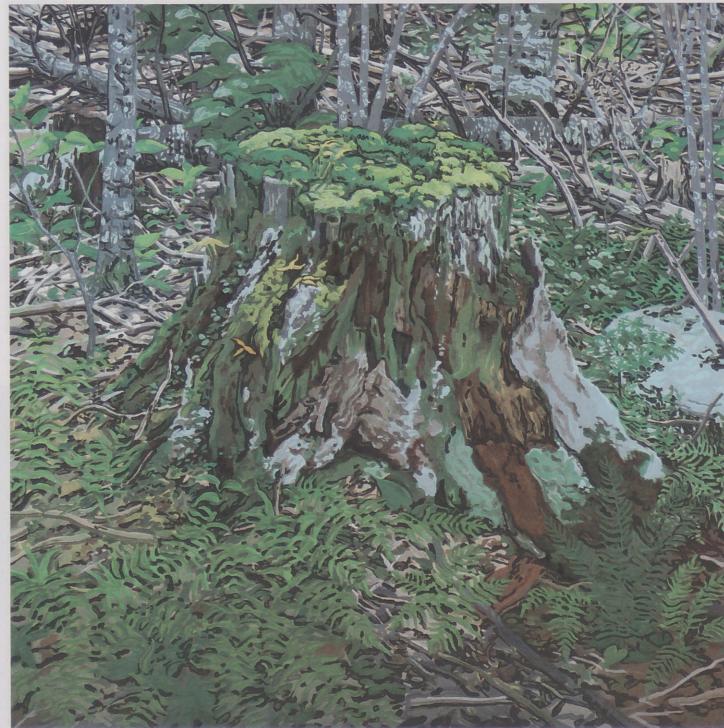
**Cleveland Art: The Cleveland Museum of Art Members Magazine**  
(ISSN 1554-2254)  
Vol. 46 no. 1, January 2006  
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

**POSTMASTER:** Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

*Jill Snyder and  
Charles Venable*

# Cutting Edges, Past and Present

A new collaboration brings the CMA collection together with MOCA's contemporary exhibition program.



A resident of Lincolnville, Maine, for more than 25 years, Neil Welliver (1929–2005) made the rugged coastal landscape his subject. In images of quiet, dense woods and glistening streams, Welliver communicated nature's closeness and singularity, often focusing on a single element in the landscape. In this color woodcut from 2000, a stump engulfed by ferns and mosses with glimpses of saplings in the background indicates the artist's concern with nature in its various stages of birth and decay (© Neil Welliver, *Stump*, 76.2 x 76.4 cm, Carole W. and Charles B. Rosenblatt Endowment Fund 2002.74). Twenty-seven intricately cut blocks were required for this composition. Welliver worked with Shigemitsu Tsukaguchi, who was trained in traditional Japanese woodcut print methods. The artist and printer developed a keen mutual sympathy embodied in the prints they produced together.

## EXHIBITION

*Drawn, Exposed, and  
Impressed: Recent Works on  
Paper from the Cleveland  
Museum of Art*

January 20–May 7  
MOCA Cleveland

Jill Snyder is Executive Director, Museum of Contemporary Art Cleveland

Charles Venable is Deputy  
Director for Collections and  
Programs, Cleveland Museum of Art

The Cleveland Museum of Art and the Museum of Contemporary Art Cleveland have collaborated on a number of notable projects, including the 1996 *Urban Evidence* exhibition (also with SPACES), the Frank Gehry exhibitions linked to the opening of the Peter B. Lewis building at Case Western Reserve University, and most recently the presentation of work by Ilya Kabakov at both institutions, including an installation of a large Kabakov painting in the museum gallery that housed Jacques Louis David's *Cupid and Psyche*. Now, as the museum's permanent collection galleries are closed during its expansion and renovation project, MOCA and the CMA are taking advantage of new opportunities for collaboration.

First, starting on January 20, a series of single-focus, thematic shows will be displayed in MOCA's upper mezzanine gallery. Best suited to works on paper and photography, the unique space provides an ideal setting for the creation of intimate exhibitions complementing the presentations in the main galleries at MOCA, with much potential for insight into the roots of contemporary art.

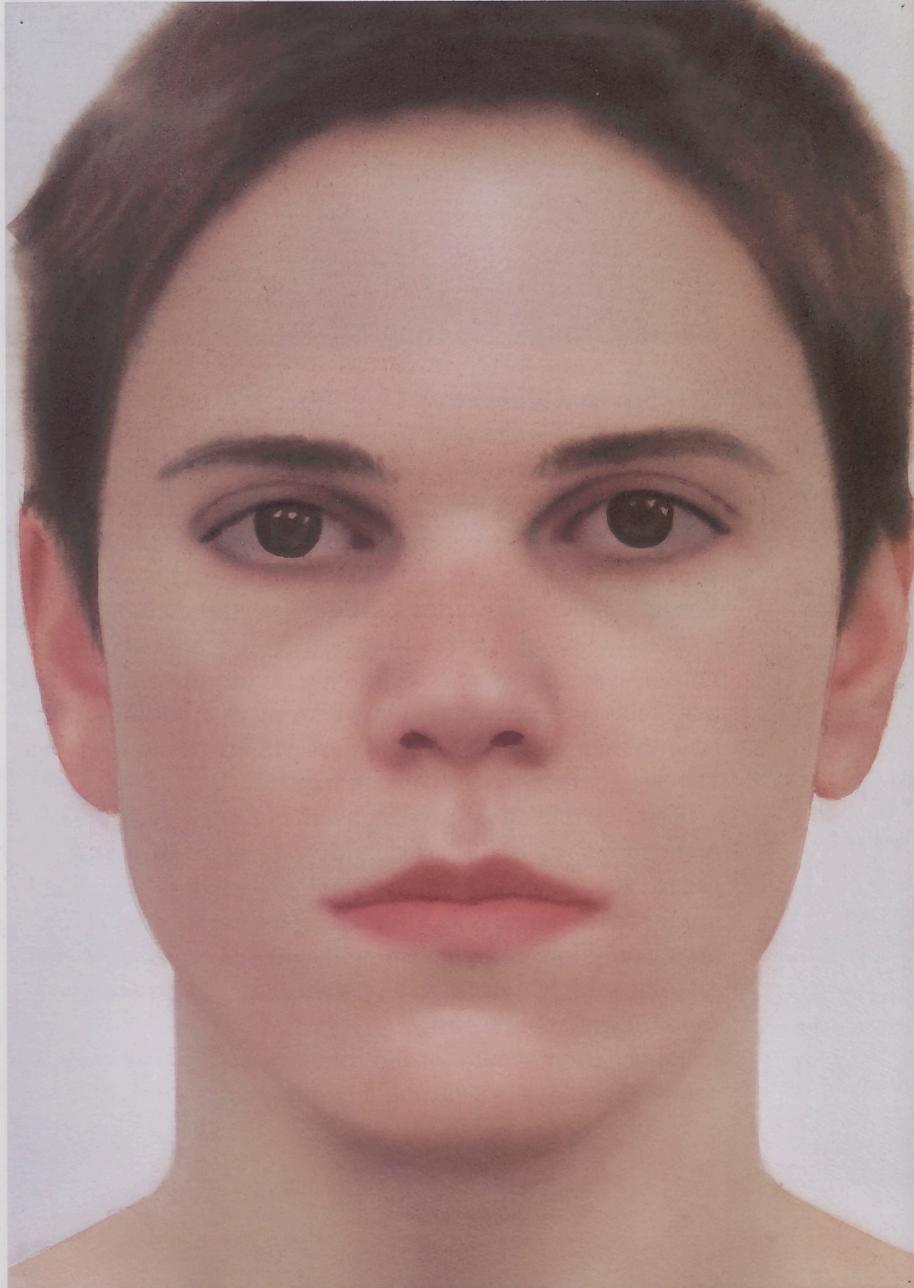
Presentation of modern and contemporary masterworks will complement MOCA's cutting-edge program, providing con-



text, showing cause and effect, or simply tracing various connections over time. The collaboration is a natural one, despite the differing roles and missions of a collecting, encyclopedic institution like the CMA versus a non-collecting institution like MOCA, usually dedicated exclusively to the most recent work. Building on the CMA's successful Project 244 series of contemporary art exhibitions and recent acquisitions, the exhibitions by the CMA in MOCA's mezzanine will showcase works by modern and contemporary artists, many of which have never before been exhibited.

The thematic shows in MOCA's mezzanine gallery will continue through 2007, but they are just one aspect of this innovative collaboration. From June 2 to August 20, 2006, a large exhibition in the main gallery at MOCA will present a selection of masterworks from the CMA in new and exciting ways. This exhibition, to be the subject of a feature article in the May/June issue of this magazine, will assemble works from East and West, ancient to modern, offering an opportunity to view familiar things in a presentation that couldn't be done in the museum galleries. While works on view will include objects from all times and periods, the precise intent is not to present a histori-

Till Freiwald (German, b. 1963) takes a unique approach to painting portraits. Working as other artists have for centuries, Freiwald begins by executing small-scale studies from a live model. Then, however, he dispenses with the model and his sketches, and creates monumental watercolors solely from memory. In this way, he produces a work that is at once eerily realistic and strangely abstract. In this untitled work from 2001, a successive series of watercolor washes impart an otherworldly glow to the figure's simplified features (© Till Freiwald, watercolor over graphite, 76.8 x 54 cm, Gift of the artist and Jack Shainman Gallery 2002.13).



Norwegian-born Simen Johan (b. 1973) is gifted at creating complex, haunting photographs from multiple negatives that explore the emotional isolation and psychological vividness of childhood. In this large-scale color work, he used three negatives—one each for face, body, and background (© Simen Johan, *Untitled #102*, 2001–02, from *Evidence of Things Seen*, chromogenic process color print [printed 2004], 112.7 x 112 cm, Gift of Friends of Photography 2005.38). His images of solitary figures are at once startling and persuasive.



#### **“ALL DIGITAL” EXHIBITION AND JAN 19 SYMPOSIUM**

*All Digital*, MOCA’s main gallery exhibition, features new media art (January 20 to May 7). Inaugurating the exhibition is a January 19 symposium, *Understanding the New Dynamic: Art, Technology & the Mind*, that poses questions like: “Why is art so important to us?” “How could the human mind evolve in a world without art to achieve our remarkable capacity to create and enjoy art in so many different forms?” and “How does technology affect the mind and how do we remember the past, visualize the future, and ultimately, construct our own reality?” The Cleveland Museum of Art and MOCA (along with Case Western Reserve University, the Cleveland Institute of Art, and the New Media Consortium) present this special public lecture and discussion, with a panel of speakers that includes Case Cognitive Science Chair Merlin Donald, artist and author Lynn Hershman Leeson, multimedia pioneer Kristin Woolsey, and art educator John Weber. Case’s Lev Gonick hosts and CMA’s Leonard Steinbach moderates what promises to be an unusual, exciting, and provocative program (see listings).

cal perspective. Instead, the goal of this fresh and innovative curatorial approach is to make connections based on all kinds of affinities—conceptual, formal, or stylistic. In other words, the exhibition will not trace a linear history of art from ancient to old master to contemporary; for example, Renaissance art might be juxtaposed with video installation to illustrate an alternative reading on the history of art, where the connections between artists are defined not by history but by ideas.

Placing historical art in a contemporary context will not only generate unexpected juxtapositions, but also lend gravitas to contemporary art that, contrary to stereotype, is often informed by earlier art. The show may help dispel the myth that contemporary art is all about throwing off tradition and rebelling against that which came before, when in fact most contemporary artists understand and deeply value the work of their predecessors.

In the long term, the collaboration is a declaration of support for contemporary art. In Cleveland’s peer cities, contemporary art thrives best when there is both a flourishing contemporary museum and an encyclopedic museum that also supports current art. The intensity of the two-year collaboration affords the chance to explore great depth and breadth in this relationship, a double opportunity for the institutions to share each other’s audiences and broaden their understanding of the art and ideas of our time.

In the wider community, the collaboration will increase awareness of contemporary art. Nationally the trend is toward more collaboration among different kinds of institutions, and in this way the CMA/MOCA project taps into a regional need to play to strengths and foster an attractive, exciting place for young creative people to live and work. ■■■



Jill Snyder and Charles Venable chat in the MOCA mezzanine gallery.

# World Travelers

Art loans allow museums to bring international treasures to their home audiences and send their own masterworks out as ambassadors to the world.

One of the measures of the quality of an art museum's collection is the number of objects requested for exhibitions elsewhere. Each year, Cleveland receives hundreds of such petitions, formal and informal. Numerous factors enter into each decision: Is the work too delicate to travel? Has it already been exposed to maximum light in the past few years? How often has it been loaned recently? What are the security measures taken at the exhibition venues? Is the requesting institution in a position to reciprocate with a loan from its collections for a show in Cleveland? What is the scholarly or aesthetic merit of the project? What kind of relationship does the museum have with the requesting institution? If the request is for one of the museum's better known treasures, how long will visitors in Cleveland have to go without seeing a beloved highlight of the galleries?

The process usually begins with informal inquiries among curators, culminating in a formal written request from the director of the other museum. A lengthy facilities report—some 40 pages—is used by many museums to assure lending institutions of everything from environmental conditions to procedures used in moving works of art. Many requests, for some

RECENTLY IN NAPLES AND LONDON:  
Caravaggio (Italian, 1573–1610). *The Crucifixion of Saint Andrew*, 1609–10;  
oil on canvas, 202.5 x 152.7 cm.  
Leonard C. Hanna Jr. Fund 1976.2



combination of reasons, never make it past the early stages of discussion, and only some of those formally requested are approved. Still, Cleveland approved loans of more than 250 works in 2004 and 2005.

The museum's registrars maintain meticulous records on all 40,000 works in the collection, tracking all art movement within the museum and overseeing all loans, in and out. "When we agree to loan a work," says Chief Registrar Mary Suzor, "in addition to reviewing the general facilities reports, we spell out the requirements for each individual object—everything from how much light it should be exposed to, the temperature and humidity requirements, and security concerns to special handling procedures for that object and the size of the elevator it needs. And we take the same care and attention with things lent to us."

Some loans do not require much travel. The registrars consider it a loan whenever a work is removed from its customary place in the permanent collection for exhibition elsewhere—even if "elsewhere" is right here at the Cleveland Museum of Art. For example, 19 works were loaned for the Cleveland showing of *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*, which also traveled to Dijon, France, and the upcoming *Barcelona* exhibition will similarly feature CMA works plus many international loans. Other loans are made across the street, literally: the museum lent four pieces to the Cleveland Institute of Art for a show on jewelry and metals in Ohio, and 18 African knives, shields, and daggers for an exhibition of traditional African arms at the Western Reserve Historical Society. Loans were made to museums throughout Ohio, most major museums in the U.S., and many abroad. Cleveland's collection has pretty well covered the globe just in the past two years (see sidebar).

Some of these loans proved to be highlights of their respective exhibitions. Caravaggio's *Crucifixion of St. Andrew* (at Naples and London in *Caravaggio: The Last Years*) gained notice in the Italian press, in British publications including *The Economist*, *The Times*, *The Guardian*, and *The Observer*, and in other publications including *The New York Times* and the Portuguese magazine *Homem*. "The most interesting thing about the Caravaggio show," notes Suzor, "was that we knew our Caravaggio was great, but the rest of the world wasn't really aware of it. So it was something of a revelation to people. Since that exhibition, we have received a number of requests to loan it again."

Two works from Cleveland starred in the show *Sous le soleil, exactement (Right Under the Sun: Painting in Provence from Classicism to Modernism 1750–1920)* in Marseille, France, and Montréal, Québec. Color reproductions of Cézanne's *The Pigeon Tower at Bellevue* and Van Gogh's *The Large Plane Trees* seemed to adorn every article about this show, which traced the rich creative history of the fabled region of southern France. *Marseille Plus* noted appreciatively that Cleveland rarely loans the Cézanne. Sometimes, works from Cleveland's collection don't even need to leave the museum to gain attention. The museum's Frederic Edwin Church landscape masterpiece *Twilight in the Wilderness* was discussed for a few paragraphs in



RECENTLY IN MARSEILLE AND MONTRÉAL: Paul Cézanne (French, 1839–1906). *The Pigeon Tower at Bellevue*, 1889–90; oil on fabric, 65.6 x 81.5 cm. The James W. Corrigan Memorial 1936.19

RECENTLY IN LONDON AND KÖLN:  
Edward Hopper (American, 1882–1967). *Hills, South Truro*, 1930; oil on canvas, 69.5 x 109.5 cm. Hinman B. Hurlbut Collection 2647.1931



an *Oneida Daily Dispatch* review of an exhibition that did not even include the Cleveland painting.

Irene Martin, assistant director of exhibition programs at the Los Angeles County Museum of Art, says there are a number of reasons her institution might seek to borrow a work of art from Cleveland. The most common is for an exhibition. For example, she says, “The Royal Academy of Arts in London, the Philadelphia Museum of Art, and LACMA co-organized the 2005 Ruisdael exhibition, *Master of Landscape*, with Seymour Slive, the world’s foremost expert on Jacob van Ruisdael, as guest curator.” Cleveland’s oil on panel *A Windmill Near Fields* was part of that show. “The very point of that exhibition was to gather the very best Ruisdael paintings and share them with the world, and that was why we requested the Cleveland loan.” Her museum also arranges long-term exchanges when they might benefit both institutions, and works might also be lent to assist in conservation projects. The same principles apply to LACMA’s loans to other museums. “Lending out for exhibitions makes it possible for us to borrow, and that helps us pursue our educational program. The overriding criterion is the importance of the exhibition, but other factors do come into play. We might lend a little-known work, because having it seen in Cleveland or the Met or Paris will help the national and international community know what we have here.”

The Arts and Crafts exhibition *Design for the Modern World*, on view in Cleveland in the fall of 2005 and organized by LACMA, gathered more than 300 works from museums and private collections all over the world. The show offered lenders an attractive combination of intellectual and aesthetic merit and the opportunity a large traveling exhibition provides to reach a broad audience.

Maeve Polkinhorn, assistant curator at Tate Modern in London, explains why her museum borrowed an Edward Hopper painting from Cleveland for a major retrospective last year. “We requested *Hills, South Truro*, as we felt it was an important example of a series of works which Hopper produced in 1930 depicting solitary landscapes inspired by Cape Cod. Hopper was particularly drawn to the clarity of the light

#### Absagen aus Amerika

**Versicherungen:** Turner-Ausstellung für Museen zu teuer

**D**ort ist eine Jahrhundert-Ausstellung", klage die leitende Kuratorin des Cleveland Museum of Art, Helen Dimon. Sie und andere kritisieren, sie die William-Turner-Schau aus der Londoner Tate Gallery absagen. „Wir brauchen sie nicht.“

Angesichts, denn dort ist wegen

Erbebegefahr eine Zusatzpreis-

mit fallenden Kosten. Ein. Aber

erstehen werden maximal 600

Turner-Werke. Im Falle der 80 Turner-

Werke hätte dies nicht gereicht.

Die Gemälde bringen pro

per Gemälde einen Mi-

llionen Dollar.

reagiert in die USA zu haben,

wird immer unerschwinglicher.

Zwar trifft die amerikanische Re-

gierung im Falle von gesetzliche-

re Verhältnissen

beschädigter Kunst ein. Aber

erstehen werden maximal 600

Turner-Werke. Im Falle der 80 Turner-

Werke hätte dies nicht gereicht.

Die Gemälde bringen pro

per Gemälde einen Mi-

llionen Dollar.

CLAUDIA BOON



Zu teuer: Turners H

1820

PLUS QUE JAMAIS,  
LE SOLEIL EST  
À L'HONNEUR CET ÉTÉ,  
À MARSEILLE, LE TEMPS  
D'UNE EXPOSITION  
SUR LES PEINTRES  
ET LA PROVINCE  
QUI OUVRÉ SES PORTES  
EN MAI APERCU

TOURS D'HORIZON > SUD-EST

Le Peintre au bord de la Mer (Detail), Paul Cézanne, circa 1885-90. The Courtauld Collection, London

LES TOILES SOUS LE SOLEIL

MARSEILLE | PEINTURE | DU 20 AU 21

Il suffit de faire le test. L'art

## COVERING THE GLOBE

In addition to the museum's University Circle neighbors and other Cleveland cohorts such as the Beck Center in Lakewood, loans were made to Ohio museums in Akron, Cincinnati, Columbus, Lakewood, Oberlin, Portsmouth, Youngstown, and even the governor's residence, where ten works by Ohio artists are on long-term loan.

Nationally, recipients of loans in 2004–05 included the Art Institute of Chicago, the National Gallery and the Sackler in Washington, D.C., the Denver Art Museum, the Detroit Institute of Arts, the MFA and the Isabella Stewart Gardner Museum in Boston, the Getty and L.A. County Museum of Art in Los Angeles, the Berkeley Museum of Art, the Museums of Fine Arts in Houston and St. Petersburg, the Philadelphia Museum of Art, and major museums in New York City including the Guggenheim, the Whitney, MOMA, the Met, the Asia Society, and the International Center for Photography.

International loans happened to be especially concentrated in France: the Louvre, Centre Pompidou, Musée d'Orsay, Musée Picasso, and Musée du Luxembourg in Paris, plus museums in Dijon, Lille, Limoges, and Marseille, as well as many other European museums from Bergamo to Zurich. Add Montréal, Ottawa, London, Kyoto, and Tokyo, and Cleveland's collection has pretty well covered the globe.

there. His infatuation with Cape Cod led to him purchasing land there in 1933 and erecting a house and studio in South Truro the following year; he would return there with his wife every subsequent summer until his death."

To Stephen Mellor of the Tate's exhibitions office, loans in and loans out are part of a broad collaborative process among museums. "Loan requests usually get a favorable reception if there are strategic exhibition loan exchanges on the table, whether for this particular exhibition or for a future one. Our permanent collection displays are constantly changing due to loans out, but we are in a pretty fortunate position that our collection depth usually means there is a replacement work" to be hung in the galleries in place of any work removed for loan. But there are exceptions. "The iconic Pre-Raphaelites are rarely out of the building due to their popularity with our visitors," says Mellor. "And if the work is included in a permanent audio guide or gallery brochure, we may be more reluctant to lend." Overall, the practice of borrowing and lending serves the Tate's mission both in its home neighborhoods and around the world. "Bringing international art of the world to London and putting our collection in context are all part of the core mission."

Cleveland's goals are similar. "The quality of our collection is so strong that loans are always in demand," says Suzor. "Over the years, lending has provided the kind of exposure that has made people understand what we have here. I worked for many years at the National Gallery in Washington, and we used to play a little game of 'what's the best one in the room?' when installing a traveling show. More often than not, the winner was something from Cleveland. Loaning to an important project is a great opportunity for scholars and the public alike to see these things in context and understand how they compare with the rest of an artist's work."

The museum's renovation and expansion project will significantly curtail loan activity over the next few years because of the complexities of getting works in and out of a building that is under construction and the staff's need to devote most of their time to gallery planning and reinstallation. Yet at the same time, the project offers rare opportunities to share the Cleveland collection with the world—and to share it with Clevelanders in new ways. To that end, three major touring exhibitions are already planned: one gathers some of the collection's greatest medieval treasures, another traces the evolution of Western painting and sculpture from Impressionism to Modernism, and a third gathers some of the museum's finest Japanese highlights.

The Japanese and the Modernism exhibition tours will include stops in Cleveland. As these shows travel the globe, they will be genuine ambassadors for Cleveland. On top of this goodwill, the museum's hundreds of recent loans will bring future dividends as, in the years ahead, masterworks from other museums around the world come to our town. Thus, the treasures of our collection enrich the lives of Clevelanders not only by their presence, but even through their absence. ■



RECENTLY IN LOS ANGELES AND LONDON: Jacob van Ruisdael (Dutch, 1628/29–1682). *A Windmill Near Fields*, 1646; oil on wood, 49.5 x 68.5 cm. Mr. and Mrs. William H. Marlatt Fund 1967.19



# Museum Art Classes for Kids



## CMA @ Shaker Square

Art classes for kids are four Saturdays starting Jan 7 and four Mondays for preschoolers, starting Jan 9, in our temporary studio on Shaker Square. Call the ticket center to register. The Art to Go collection will be featured.

**Sign Up Now for February Museum Art Classes** 10:00–11:30 and 1:00–2:30, Saturdays, starting Feb 4: *Mini-Masters* (ages 4–5), *Lines, Shapes, Colors* (ages 5–6), *Fabulous Forms* (ages 7–8), *Mask Workshop* (ages 9–11), *Ancient Wonders* (ages 11–13) mornings only, *Print It!* (ages 13–17) afternoons only. \$40 for Family membership, \$48 others.

10:00–11:15 and 1:00–2:15 Mondays, starting Feb 6: *Art for Parent and Child* (age 3). \$48 Family membership, \$55 others. *Mini-Masters* (ages 4–5) afternoons only. \$40 Family membership, \$48 others.

## 3 TUESDAY

**Gallery Talk** 1:30 *Design for the Modern World*. Exhibition ticket required.

**NIA Coffee House** 6:30–8:30 at Coventry Village Library, 1925 Coventry. *Vince Robinson and the Jazz Poets*, plus open mic.

## 4 WEDNESDAY

**Gallery Talk** 1:30 and 6:00 *Design for the Modern World*. Exhibition ticket required.

## 5 THURSDAY

**Gallery Talk** 1:30 *Design for the Modern World*. Exhibition ticket required.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. Thu–Sun, Jan 5–22. The genius of Nikolai Gogol and Anton Chekhov is revealed in two hilarious and affectionate one-act plays featuring Dorothy and Reuben Silver and Terence Cranendonk. Adapted and directed by Massoud Saidpour. \$23, CMA members \$19. (Please note: Venue is not ADA accessible: descend stairs, restroom on different level).

## 6 FRIDAY

**Gallery Talk** 1:30 *Design for the Modern World*. Exhibition ticket required.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

## 7 SATURDAY

**Museum Art Classes Begin** 10:00–11:30 and 1:00–2:30 at the Shaker Studio. *Mini-Masters* (ages 4–5), *Zoo's Who* (ages 5–6), *Free Spirits* (ages 7–8), *Time Traveling* (ages 9–11), *Three-D* (ages 10–12) mornings only, *Born and Razed* (ages 11–13) mornings only, *Print It!* (ages 13–17) afternoons only. \$40 for Family membership, \$48 others.

**Gallery Talk** 1:30 *Design for the Modern World*. Exhibition ticket required.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

# Adult Studios



## CMA @ Shaker Square

Start times, number of weeks, instructors, and prices vary; see daily listings. Held at the museum's new studio/store space on the southwest quadrant of Shaker Square near the cinema.

**Starting Thu/12** *Porcelain Jewelry*

**Starting Tue/17** *Pursemaking, Drawing for the Painter, Papercrafting, Oil Pastels, Beading, and Calligraphy*

**Starting Wed/18** *Chinese Brush Painting, Jewelrymaking with PVC Clay, Introduction to Painting, Art Sampler: Explorations for Beginners, Composition in Oil, and Dollmaking*

**Starting Thu/19** *Drawing the Figure, Composition in Oil, Calligraphy, Beading, and Oil Pastels*

**Starting Fri/20** *Drawing from the Right Side of the Brain, Drawing and Painting from Life, Weaving, Crafting*

## 8 SUNDAY

**Gallery Talk** 1:30 and 3:00 *Design for the Modern World*. Exhibition ticket required.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

## 9 MONDAY

**Museum Art Classe Begins** 4 Mondays, Jan 9–30, 10:00–11:15 at the Shaker Studio. *Art for Parent and Child* (age 3). \$48 for Family membership, \$55 others.

## 11 WEDNESDAY

**Book Club Begins** 3 Wednesdays, Jan 11–25, 1:15–2:45 at B-W East. *Headlong* by Michael Frayn. \$35, CMA members \$28.

## 12 THURSDAY

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

with Polymer Clay, and Drawing and Painting from Life

**Starting Sun/22** *Pursemaking and Jewelrymaking*

**Starting Mon/23** *Portraiture, Dollmaking, Memorybooks and Bookmaking, Weaving, and Classical Figurative Sculpture*



## CMA @ Parade Studio

**Starting Wed/18** *Drawing and Watercolor in the Evenings*

**Starting Thu/19** *Beginning Watercolor*



## CMA @ Cleveland Botanical Garden

**Starting Sat/14** *Botanical Arts Classes*

**Adult Studio Begins** 3 Thursdays, Jan 12–26, 6:00–8:00 at the Shaker Studio. *Porcelain Jewelry*. Make real high-fire porcelain jewelry. George Woideck, instructor. \$68, CMA members \$54; supplies and firing fee \$40.

## 13 FRIDAY

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

## 14 SATURDAY

**Adult Studio Begins** 4 Saturdays, Jan 14–28, Feb 11, 9:30–12:00. *Botanical Arts Classes*. The Botanical Garden's greenhouses provide the ideal challenge for artists to progress in oil paint and various drawing media. Susan Gray Bé, instructor. \$95, CMA members and Cleveland Botanical Garden members \$75. Contact the Botanical Garden Ticket Center, 216–721–1600.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

## Lecture Courses



**Art and Faith: Christianity, Judaism, Islam, Hinduism, and Buddhism** 10 Wednesdays, Jan 18–Mar 22, 10:00–11:30. This lecture series, led by museum staff and guest lecturers, explores the differences and similarities in the aesthetic traditions of the world's great religions. The course format offers a lecture by a guest speaker specializing in a particular faith, and then in the subsequent week a lecture about art and architecture from that faith. \$160, CMA members \$120; individual session tickets \$25, CMA members \$15.

**America's Stories** 5 Wednesdays, Jan 18–Feb 15, 3:15–4:15. This series promotes discussion and interpretation of our national character and heritage through an analytical look at paintings, prints, and decorative arts. \$72, CMA members \$60.

### 15 SUNDAY

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

### 17 TUESDAY

**Adult Studios Begin** 6 Tuesdays, Jan 17–Feb 21, 10:00–12:30 at the Shaker Studio. *Pursemaking*. Make beautiful and functional purses using a variety of materials. Debbie Apple-Presser, instructor. \$135, CMA members \$108; supplies \$25.

*Drawing for the Painter*. Painters have long used drawing to prepare for painting; find out why and learn how. Susan Gray-Bé, instructor. \$135, CMA members \$108.

**Adult Studios Begin** 1:30–4:00, 6 Tuesdays, Jan 17–Feb 21 at the Shaker Studio. *Papercrafting*. Make artistic cards, books, and sculptural forms. \$135, CMA members \$108; supplies \$25.

*Oil Pastels*. Draw, sketch, or paint on paper. Beginners to advanced. Pamela Dodds, instructor. \$135, CMA members \$108.

## Art and Fiction Book Club



*Headlong* by Michael Frayn. 3

Wednesdays, Jan 11–25, 1:15–2:45. Read and discuss literature with fine art themes. Week 1: slide presentation about art. Week 2: in-depth discussion of the book. Week 3: conversation. Visit the Ingalls Library where books related to book selections are currently on display and available for your perusal. \$35, CMA members \$28.

## Gallery Talks

Docents will give gallery talks in the exhibition *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World* at 1:30 each day, plus 3:00 Sundays and 6:00 Wednesdays until the exhibition ends on Jan 8. Exhibition ticket required.

**Adult Studios Begin** 6 Tuesdays, Jan 17–Feb 21, 6:00–8:00 at the Shaker Studio. *Beading*. Learn basic beading techniques. \$135, CMA members \$108; supplies \$25.

*Calligraphy*. Create your own precious documents. Supply list at registration. Diane Klann, instructor. \$135, CMA members \$108; partial supplies \$5.

**NIA Coffee House** 6:30–8:30 at Coventry Village Library, 1925 Coventry. *Vince Robinson and the Jazz Poets*, plus open mic.

### 18 WEDNESDAY

**Adult Studio Begins** 5 Wednesdays, Jan 18–Feb 15, 1:30–3:00 at Parade Studio. *Drawing*. Jesse Rhinehart, instructor. \$115, CMA members \$90; partial supplies \$10.

**Art and Faith Lecture Series Begins** 10 Wednesdays, Jan 18–Mar 22, 10:00–11:30 at B-W East. *Hinduism*. Allison Bender, Ursuline College. *Art and Faith: Christianity, Judaism, Islam, Hinduism, and Buddhism* explores the aesthetic traditions of the world's great religions. The course format pairs a lecture by a



## NIA Coffee Houses



**cma @ Coventry Village Library**

Enjoy jazz, poetry, and open mic with Vince Robinson and the Jazz Poets, 6:30–8:30 every first and third Tuesday night at Coventry Village Library, 1925 Coventry Road in Cleveland Heights. Call 216-321-3400 for further information.

### DESIGN FOR THE MODERN WORLD

*Sir Galahad in Meditation*, about 1917. Designed by Florence Camm (British, 1874–1960), from the studio of Thomas William Camm. Stained-glass panel, 94 x 40 cm. Dudley P. Allen Fund 1917.973

guest speaker and then in the subsequent week a lecture about art and architecture from that faith. \$160, CMA members \$120; individual sessions \$25, CMA members \$15.

**Adult Studios Begin** 6 Wednesdays, Jan 18–Feb 22, 10:00–12:30 at the Shaker Studio. *Chinese Brush Painting*. Learn to use a Chinese bamboo-handle brush. Mitzi Lai, instructor. \$135, CMA members \$108.

*Jewelrymaking with PVC Clay*. \$135, CMA members \$108; partial supplies \$25.

**Adult Studios Begin** 6 Wednesdays, Jan 18–Feb 22, 1:30–4:00 at the Shaker Studio. *Introduction to Painting*. No experience necessary. \$135, CMA members \$108.

*Art Sampler: Explorations for Beginners*. Try your hand at a different medium each week. \$135, CMA members \$108; supplies \$25.

**America's Stories Lecture Series Begins** 5 Wednesdays, Jan 18–Feb 15, 3:15–4:15 at B-W East. *America Emerging, 1700s*. Dale Hilton, CMA. *America's Stories* explores the evolution of the U.S. through art, artifacts, and material culture. Discuss and

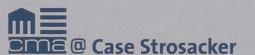
interpret our national character and heritage through an analytical look at paintings, prints, and decorative arts. \$72, CMA members \$60; individual sessions \$25, CMA members \$15.

**Adult Studio Begins** 5 Wednesdays, Jan 18–Feb 15, 6:00–8:30 at Parade Studio. *Watercolor in the Evenings*. Jesse Rhinehart, instructor. \$115, CMA members \$90; partial supplies \$10.

**Adult Studios Begin** 6 Wednesdays, Jan 18–Feb 22, 6:00–8:00 at the Shaker Studio. *Composition in Oil*. Master the balance of color, pattern, contrast, texture, and form. \$135, CMA members \$108; partial model fee \$10. Supplies \$60 for first-time students. *Dollmaking*. Create a doll from start to finish using polymer clay, cloth, wire, and personality. No experience necessary. Bring needle-nose pliers. \$135, CMA members \$108; partial supplies \$25.

**Film** 7:00 at Case's Strosacker Auditorium. *The Goebbels Experiment* (Germany/Britain, 2005, color/b&w, DVD, 107 min.) directed by Lutz Hachmeister. Joseph Goebbels (1897–1945), Hitler's propaganda minister

# Film



## Panorama Film Series: Politics and Propaganda

Two new films provide unprecedented looks inside two totalitarian societies: Nazi Germany and North Korea. *The Goebbels Experiment* (Wed/18, 7:00 and Sun/29, 3:30) is a first-person portrait of Hitler's notorious propaganda mastermind, Joseph Goebbels. Goebbels kept extensive personal diaries from 1924 until his death in 1945. Kenneth Branagh reads from these journals while the screen teems with images from rare German newsreels and propaganda films. *A State of Mind* (Wed/25, 7:00 and Sun/29, 1:30) takes us behind the scenes of North Korea's Mass Games—a gymnastic spectacular in which a cast of thousands enacts an elaborate pageant of socialist-realist propaganda. It's the largest human performance on earth.



The two movies, both Cleveland premieres, will show in Strosacker Auditorium on the Case Western Reserve University quad, located between Adelbert Road and Martin Luther King Jr. Boulevard. Free parking is available on nights and weekends in Case surface lots 1A and 1B, located off northbound MLK at the last traffic light before Euclid. (Turn

Above: *The Goebbels Experiment*  
Right: *A State of Mind*

who was the second most powerful man in the Third Reich, is seen through his own eyes in this revealing portrait that combines lengthy excerpts from Goebbels's personal diaries (kept from 1924–45 and read here by Kenneth Branagh) with clips from little-seen German newsreels and propaganda films. "A rare and chilling glimpse into a brilliant but toxic mind"—*The New York Times*. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher. Film repeats on Sun/29, 3:30.

## 19 THURSDAY

**Adult Studio Begins** 5 Thursdays, Jan 19–Feb 16, 9:30–12:00 at Parade Studio. *Beginning Watercolor*. Jesse Rhinehart, instructor. \$115, CMA members \$90; partial supplies \$10.

**Adult Studios Begin** 6 Thursdays, Jan 19–Feb 23, 10:00–12:30 at the Shaker Studio. *Drawing the Figure*. Drawing the human form is a cornerstone for learning to draw. Open to beginners and veterans, with extensive individual instruction. Lou Grosso, instructor. \$135, CMA members \$108; model fee \$35.

*Composition in Oil*. Master the balance of color, pattern, contrast, texture, and form. Susan Gray Bé, instructor. \$135, CMA members \$108; partial model fee \$10. Supplies \$60 for first-time students.

**Adult Studios Begin** 6 Thursdays, Jan 19–Feb 23, 1:30–4:00 at the Shaker Studio. *Calligraphy*. Create your own precious documents. Supply list available at registration. Diane Klann, instructor. \$135, CMA members \$108; partial supplies \$5. *Beading*. Learn basic beading techniques to make jewelry and embellishments. \$135, CMA members \$108; supplies \$25

**All Digital Symposium** 4:00–6:00 at the Cleveland Play House Bolton Theater. *Understanding the New Dynamic: Art, Technology & the Mind*. Case Cognitive Science chair Merlin Donald offers a keynote address, then artist and author Lynn Hershman Leeson talks about her work. A panel discussion follows, also including multimedia pioneer Kristin Woolsey and art educator John Weber. Case's Lev Gonick hosts and CMA's Leonard Steinbach moderates.

right at the light, park, and walk up the stairs to the quad and across the quad to Strosacker.) Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students and children \$3, or one Panorama voucher. Tickets can be purchased at the door. Advance tickets and Panorama vouchers (in books of 10) can be purchased at the museum ticket

center. Call 216–421–7350 or 1–888–CMA–0033. Panorama films at Case are co-presented by the CWRU Film Society.



## 20 FRIDAY

**Adult Studios Begin** 6 Fridays, Jan 20–Feb 24, 10:00–12:30 at the Shaker Studio. *Drawing from the Right Side of the Brain*. Learn the rudiments of drawing and build your confidence with critiques and insightful examples from life. Designed for all levels of drawing experience. \$135, CMA members \$108; partial supplies \$10.

*Drawing and Painting from Life*. Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. Susan Gray Bé, instructor. \$135, CMA members \$108; model fee \$35.

**Adult Studio Begins** 6 Thursdays, Jan 19–Feb 23, 6:00–8:00 at the Shaker Studio. *Oil Pastels*. Draw, sketch, or paint on paper. Beginners to advanced. Pamela Dodds, instructor. \$135, CMA members \$108.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

**Adult Studios Begin** 6 Fridays, Jan 20–Feb 24, 1:30–4:00 at the Shaker Studio. *Weaving*. Use a simple loom to create your own woven treasures. \$135, CMA members \$108; supplies \$25.

*Crafting with Polymer Clay*. Gina di Santis, instructor. \$135, CMA members \$108; partial supplies \$25.

# VIVA! and Gala Around Town

While Gartner Auditorium is being renovated, the VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series are presented as one convenient series in venues around the city. Visit [www.clevelandart.org/perform](http://www.clevelandart.org/perform) for details on all venues, directions, and parking.

## Playhouse Square

Opening on January 5 and running on Thursdays, Fridays, Saturdays, and Sundays through the 22nd, **Masterpieces of Russian Drama: Swan Song + Confessions** comes to the intimate stage of Kennedy's at Playhouse Square (not ADA accessible). Gogol and Chekhov's world comes to life in two hilarious and affectionate one-act plays starring renowned Cleveland actors Reuben and Dorothy Silver and Terence Cranendonk.

**Adult Studio Begins** 6 Fridays, Jan 20–Feb 24, 6:00–8:00 at the Shaker Studio. *Drawing and Painting from Life*. Interpreting the human form in oil painting and drawing is complex and rewarding. Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. Susan Gray Bé, instructor. \$135, CMA members \$108; model fee \$35.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

## 21 SATURDAY

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.

**CMA/MOCA Members Party** 7:00–10:00 at MOCA Cleveland. *Drawn, Exposed, and Impressed*. A welcome in the Cleveland Play House Bolton Theater features Charles Venable, CMA's deputy director for collections and programs, and Jill Snyder,



**RUSSIAN DRAMA, FLAMENCO DANCE AND MUSIC, BEETHOVEN QUARTETS** Dorothy and Reuben Silver, Paco Peña Flamenco Dance Company, and the Vermeer Quartet

MOCA's executive director. A special performance by Red (an orchestra) follows, with a viewing of four exhibitions at 8:00. \$15 for members of CMA or MOCA, \$20 for non-members; at the door \$20 for members, \$25 for non-members (free parking).

## 22 SUNDAY

**Adult Studios Begin** 5 Sundays, Jan 22–Feb 26 (no class Feb 19), 1:30–4:00 at the Shaker Studio. *Pursemaking*. Learn to make beautiful and functional purses using a variety of materials. Debbie Apple-Presser, instructor. \$115, CMA members \$90; supplies \$25. *Jewelrymaking*. Make your own silver jewelry piece using the lost-wax method (casting done professionally off-premises). No experience necessary. Emily Blaser, instructor. \$115, CMA members \$90; supplies \$25.

**Around Town Performance** 7:30 at Kennedy's, Playhouse Square Center. *Masterpieces of Russian Drama: Swan Song + Confessions*. See Thu/5.



## cma @ Plymouth Church

On January 28, the **Vermeer Quartet** concludes its cycle of Beethoven string quartets at Plymouth Church of Shaker Heights.

### Coming up in February:

We present **Paco Peña Flamenco Dance Company** ("A genuine virtuoso ... with technical abilities beyond the frets of mortal man" —*New York Times*) in a special add-on performance titled *Flamenco in Concert* on Wednesday, February 15 at 7:30 at Masonic Auditorium.



## ORDER TICKETS

Call 216-421-7350 or visit [clevelandart.org](http://clevelandart.org) to order exhibition or event tickets (service fee). No fee for in-person orders (Shaker Square).

## 23 MONDAY

**Adult Studio Begins** 5 Mondays, Jan 23–Feb 27 (no class Feb 20), 10:00–12:30 at the Shaker Studio. *Portraiture*. Create your own portraits. \$115, CMA members \$90; model fee \$35.

**Adult Studios Begin** 5 Mondays, Jan 23–Feb 27 (no class Feb 20), 1:30–4:00, at the Shaker Studio.

*Memorybooks and Bookmaking*. Explore methods of book binding, as well as page layout and design, to create various types of books. \$115, CMA members \$90; supplies \$25. *Dollmaking*. Create a doll from start to finish. No experience necessary. Bring needle-nose pliers. \$115, CMA members \$90; partial supplies \$25.

**Adult Studios Begin** 5 Mondays, Jan 16–Feb 27 (no class Feb 20), 6:00–8:00 at the Shaker Studio. *Weaving*. Use a simple loom to create your own woven treasures. \$115, CMA members \$90; supplies \$25.

*Classical Figurative Sculpture*. Mastering the human form is one of the

artist's most difficult challenges, particularly in three dimensions. No experience necessary. \$115, CMA members \$90; supplies \$25.

## 25 WEDNESDAY

**Art and Faith Lecture** 10:00–11:30 at B-W East. *Hindu Art and Architecture*. Joellen DeOreo, CMA. See Wed/18 for series description. Individual sessions \$25, CMA members \$15.

**America's Story Lecture** 3:00–4:15 at B-W East. *America Expanding: 1801–1861*. Dale Hilton, CMA. See Wed/18 for series description. Individual sessions \$25, CMA members \$15.

**Film** 7:00 at Case's Strosacker Auditorium. *A State of Mind* (North Korea/Britain, 2004, color, subtitles, DVD, 93 min.) directed by Daniel Gordon. This unprecedented look inside contemporary North Korea focuses on two young female gymnasts, age 11 and 13, as they prepare for the Mass Games—a choreographed socialist-realist spectacular involving thousands of participants, the largest human performance on earth. "You have to understand, no one has ever been allowed to see, let



**NEW PERSPECTIVE:** This aerial photograph shows the excavations for the new east wing at the lower left and the space to the north of Gartner Auditorium, lower right, that will eventually become the

expanded parking area. Visitors will be able to walk from the parking area through a covered passage to the main entrance. © Focal Plane Photography LLC, Cleveland.

alone film, what you are witnessing" –North Korean adviser to film crew. "A fresh, straightforward portrayal of what the film calls 'the least visible, least known, least understood country in the world'" –*The Los Angeles Times*. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher. Film repeats on Sun/29, 1:30.

## 28 SATURDAY

**Around Town Performance** 7:30 at Plymouth Church of Shaker Heights. *The Vermeer String Quartet: The Beethoven String Quartets*. Retiring at the end of 2007 after an expansive career that began at the Marlboro Festival in 1969, the Vermeer finishes its Beethoven Series with the mystical and aphoristic Op. 131, along with the Op. 18, No. 2, and Op. 74 quartets. "They immersed themselves so elegantly and seamlessly into the music... the result was mesmerizing" –*The Plain Dealer*. \$29, CMA members \$24.



Plymouth Church

## 29 SUNDAY

**Film** 1:30 at Case's Strosacker Auditorium. *A State of Mind*. See Wed/25.  
**Film** 3:30 at Case's Strosacker Auditorium (separate admission). *The Goebbels Experiment*. See Wed/18.

## Teacher Resource Center

## CMA/MOCA Joint Members Events

The museum's Teacher Resource Center is hosting its annual January–February workshops. This program series is designed to enrich educators' knowledge of the arts of ancient North and South American cultures through a series of instructional hands-on workshops, lectures, and demonstrations. These workshops include lectures on Native North and South American cultures, clay-based studio workshops, and several Art to Go suitcase presentations, where participants actually interact with many of the works of art. There is a nominal fee for these workshops, but teachers can earn both continuing education credit as well as academic credit for their attendance. For more information, or to request a brochure, please call 216-707-2477.

Members of the Cleveland Museum of Art and MOCA Cleveland are cordially invited to the opening of the exhibition *Drawn, Exposed, and Impressed* at MOCA Cleveland, Saturday, January 21, 7:00 to 10:00. At 7:00, a welcome in the Cleveland Play House Bolton Theater (in the same building complex) features Charles Venable, CMA's deputy director for collections and programs, and Jill Snyder, MOCA's executive director. A special performance by Red {an orchestra} follows, with a viewing of this exhibition as well as MOCA's new *All Digital, Peggy Kwong-Gordon, and John Pylipchuk* shows at 8:00.

Tickets are \$15 for members of CMA or MOCA, or \$20 for non-members; at the door \$20 for members and \$25 for non-members (free parking).

## Holden Arboretum

In addition to our own programs offered at Shaker Square, CMA members can enjoy children's programs at seven northeast Ohio institutions. This month, we feature the Holden Arboretum in Kirtland.

Explore the wonders of nature with your children at the Holden Arboretum. Throughout the year, Holden hosts programs that give children the opportunity to explore the world around them by hiking along a woodland stream, snowshoeing through the winter forest, watching birds in their native habitats, or experiencing the magic of butterflies in flight. On Feb 4, join us from 1:00 to 4:00 for WinterFest, an outdoor festival featuring winter games, hot chocolate and s'mores. Discovery packs, available seasonally, provide family-friendly interactive activities to enhance the experience. For more information on Discovery Packs or upcoming programs for children, call 440-946-4400.

## Library Stays Open

From January 1 through June 30, 2006, the library will be open to members Tuesdays to Fridays from 10:00 to 5:00. There are signs to direct you to the library. Library use is a member benefit and we encourage you to take advantage of our services and resources. We can also be found at library.clevelandart.org.

## CMA @ The House of Blues

Mondays, Feb 13, Mar 13, Apr 10, May 8, and Jun 12, 5:30–7:30.

Join the museum for special programs at the House of Blues! Enjoy a happy-hour atmosphere with free hors d'oeuvres, a curatorial lead discussion, and cash bar. The House of Blues Cleveland is at 308 Euclid Avenue between Public Square and E. 4th Street. First up, on Mon/13 Feb, is Sue Bergh, Associate Curator, Art of the Ancient Americas.

# Exhibition

This exhibition was organized by the Los Angeles County Museum of Art and was made possible by Max Palevsky. This project is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art. The Cleveland showing is made possible through the support of Chase. Promotional support provided by *The Plain Dealer* and 89.7 WKSU.

## The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World

Through January 8

At the turn of the last century, artists and craftsmen in Britain, Europe, and the United States sought to create a new, more expressive language of design based on handcraftsmanship, an honest use of materials, and human scale. Their work developed in sharp contrast to the mechanized production of the industrial revolution and came to be known as the Arts and Crafts movement. With more than 300 works of art, this exhibition celebrates the enormous influence these artists—from William Morris to Frank Lloyd Wright—had on design in the modern world.

## Drawn, Exposed, and Impressed: Recent Works on Paper from the Cleveland Museum of Art

January 20–May 7 at MOCA Cleveland

In the inaugural exhibition of a two-year collaboration between the museum and its University Circle neighbor MOCA Cleveland, drawings, photographs, and prints from the museum collection, all made within the last five years, are shown in the MOCA mezzanine gallery.



© Christopher Cook, *Enticing*, 2004. Graphite, resin, and oil on coated paper. Gift of Bob Kaye 2004.109

## Getting There

### cma @ Locations

**Baldwin-Wallace East**  
Landmark Center, Suite 100,  
2570 Science Park Drive, Beachwood

**Parade Studio**  
1823 Columbus Road in the Flats

**Shaker Square**  
13100 Shaker Square, Cleveland

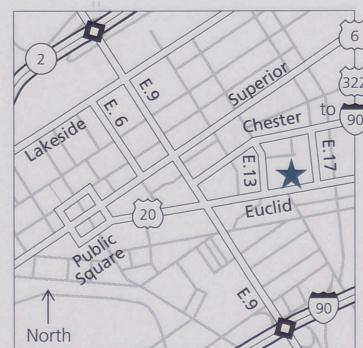


**Shaker Square  
(Museum Art Classes and Store)**  
13100 Shaker Square  
Cleveland  
Free parking behind Shaker Cinemas.

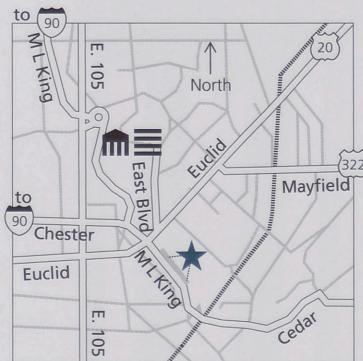
**Plymouth Church of Shaker Heights**  
2860 Coventry Road  
Shaker Heights  
216-921-3510  
Parking available in the church lot.



**MOCA Cleveland**  
8501 Carnegie Avenue in the  
Cleveland Play House Complex



**Playhouse Square Center  
Kennedy's**  
1501 Euclid Avenue  
Cleveland  
Parking available in the Playhouse Square Center Garage. Note: Venue is not ADA accessible.



**Strosacker Auditorium  
(Film Program)**  
Case Quad between Adelbert Road and Martin Luther King Jr. Boulevard.  
Free parking in lots 1A and 1B.

# Admission to the museum is free

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Website

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or 1-888-CMA-0033;  
Fax 216-707-6659 (closes at 8:00 on  
Wednesday and Friday).  
Non-refundable service fees apply  
for phone and internet orders.

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Store

216-707-2333

## Special Events

216-707-2598

## Hours through January 8

Tuesday, Thursday, Saturday, Sunday  
10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays and January 1

## Shaker Square Store Hours

Monday-Friday 11:00-8:00, Saturday  
and Sunday 11:00-6:00

## Museum Café Hours

Tuesday, Thursday, Saturday, Sunday  
10:00-2:30  
Wednesday, Friday 10:00-7:30

## Ingalls Library Hours

Tuesday-Friday 10:00-5:00  
Reference desk: 216-707-2530

## All Museum Parking Lots Are Closed for Construction

The north entrance remains open for  
passenger drop off and pick up.  
Valet service available (\$10/car).  
Parking (most \$2/hour, max. \$8) is  
available nearby in University Circle.

## Staff

Director of External Affairs:  
Donna L. Brock  
Editing: Laurence Channing,  
Gregory M. Donley, Kathleen Mills  
Design: Thomas H. Barnard III,  
Gregory M. Donley  
Photography: Howard T. Agriesti,  
David Brichford, Gregory M. Donley,  
Gary Kirchenbauer  
Digital scanning: David Brichford  
Production: Charles Szabla

## DESIGN FOR THE MODERN WORLD

Below: Designed by Charles Rennie  
Mackintosh. Plaque made by  
Margaret Macdonald Mackintosh.  
*High-backed Armchair*, ca. 1899. Oak,  
horsehair upholstery (replaced), inset  
lacquer panel. The Danish Museum of  
Design and Art, Copenhagen. Photo ©  
2004 Kunstdindustrimuseet  
Copenhagen: Pernilleklemp

DRAWN, EXPOSED, AND IMPRESSED  
Cover: © Simen Johan, *Untitled #102*,  
2001-02, from *Evidence of Things  
Seen*. Chromogenic process color print  
(printed 2004), 112.7 x 112 cm. Gift of  
Friends of Photography 2005.38

## Ohio Arts Council

A STATE AGENCY THAT SUPPORTS  
PUBLIC PROGRAMS  
IN THE ARTS



Periodicals  
postage paid at  
Cleveland, Ohio



# THE CLEVELAND MUSEUM OF ART

In University Circle  
11150 East Boulevard  
Cleveland, Ohio 44106-1797

Dated Material  
Do Not Delay



Cleveland Art